

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Electric Light Orchestra

GUITAR COLLECTION



Music transcriptions by Pete Billmann, Paul Pappas, David Stocker, and Jeff Story

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Can't Get It out of My Head

Words and Music by Jeff Lynne

Intro

Moderately slow $\text{♩} = 80$

C G/C F/C G/C C G/C F/C G/C End Rhy. Fig. 1

Rhy. Fig. 1

*Gr. 1

mp
w/ fingers

TAB

*Piano arr. for gtr.

Verse

Cadd9

Am

1. Mid - night, — on the wa - ter, —

Rhy. Fig. 2

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 2

Cadd9

Am

I saw — the o - cean's daugh - ter. —

F

Dm

F

Am

G

Walk-in' on — a wave's chi - cane, — star-ing as she called my — name. — And I

Rhy. Fig. 3

End Rhy. Fig. 3

Gr. 1

Gtr. 1: w/ Rhy. Fig. 1

C G/C F/C G C G F G

— world is gone ——— for — dead — ——— 'cause I can't get — it out of — my head.

[illegible]

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

2. Break - down - on the shore - line. -

Cadd9 Am

Can't move, — it's an ebb - tide. —————

Gr. 1: w/ Rhy. Fig. 3

F Dm F

Morn - ing don't get here to - night, — search - ing for her sil - ver — light. —

Gtr. 1: w/ Rhy. Fig. 1

Am G C G/C F/C G/C

And I can't get it out of my head. No, I can't

Gr. 1: w/ Rhy. Fig. 4

C G/C F/C G/C C G/C

get it out of my head. Now my old world is gone for

To Coda 2 \oplus

Bridge

Rhy. Fig. 5

End Rhy. Fig. 5

C	Cmaj7	C7
---	-------	----

C	Cmaj7	C7
---	-------	----

Rhy. Fig. 6

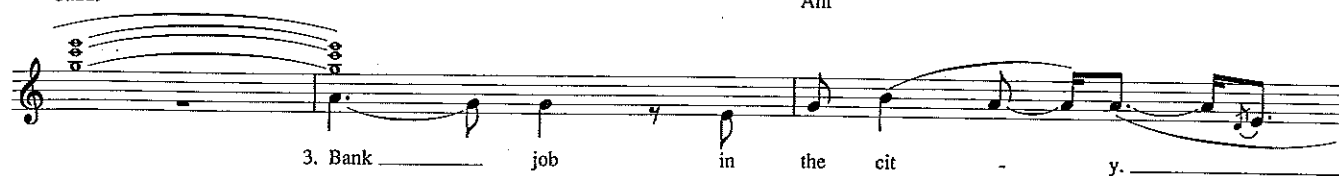
End Rhy, Fig. 6

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Cadd9

Am



Cadd9



Am

Gtr. 2: w/ Rhy. Fig. 3

F



Dm

F

Am

G

D.S. al Coda 1



⊕ Coda 1

Gtr. 1: w/ Rhy. Fig. 4 (last 2 meas.)

D.S. al Coda 2



⊕ Coda 2

Gtr. 1: w/ Rhy. Fig. 4 (last 2 meas.)

Outro

Gtr. 1: w/ Rhy. Fig. 6



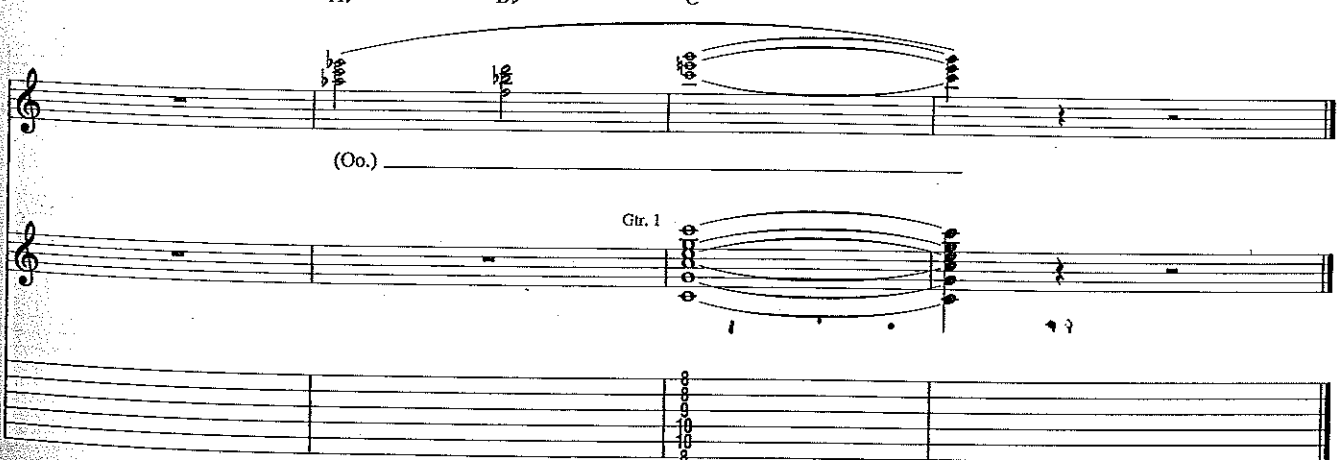
F7

G+

A♭

B♭

C



Don't Bring Me Down

Words and Music by Jeff Lynne

Intro

Moderately ♩ = 116

*A

Gtr. 1 (dist.) (Drums) 2

mf

TAB

*Chord symbols reflect overall harmony.

Verse

A

1. You got me run-ning, go-ing out of my mind. ... You got me think-ing that I'm

D

wast-ing my time. Don't bring me down. ... No, no, no, no,

A

C

no. ... Oo, ee, hoo. ... I'll tell you once more be-fore I

G D A

get off the floor. Don't bring me down.

Verse

2. You want to stay out with your fan - cy friends. ... I'm tell - ing you it's got to

D

be the end. Don't bring me down. ... No, no, no, no,

A C

no. ... Oo, ee, hoo. ... I'll tell you once more be - fore I

G D A
 get off the floor. Don't bring me down. Don't bring me down.

A musical score for the song "Don't bring me down." The score is written for a guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a repeating rhythmic pattern of eighth notes. The vocal line is in the key of D major and 4/4 time. The lyrics are "Don't bring me down." and "Grooss, _ Don't bring me down." The score includes a guitar solo section marked "A" and a vocal section marked "A". The guitar solo is in the key of D major and 4/4 time. The vocal section is in the key of D major and 4/4 time. The score is written on a grand staff with a treble clef and a key signature of two sharps. The guitar part is written on a single staff with a treble clef. The vocal part is written on a single staff with a treble clef. The score includes a guitar solo section marked "A" and a vocal section marked "A". The guitar solo is in the key of D major and 4/4 time. The vocal section is in the key of D major and 4/4 time. The score is written on a grand staff with a treble clef and a key signature of two sharps. The guitar part is written on a single staff with a treble clef. The vocal part is written on a single staff with a treble clef. The score includes a guitar solo section marked "A" and a vocal section marked "A". The guitar solo is in the key of D major and 4/4 time. The vocal section is in the key of D major and 4/4 time.

[illegible]

used to know? You let your mind out some-where down the road. }
 cra - zy nights. One of these days your gon - na get it right. } Don't bring me

1/2
(8)

D A
 down. No, no, no, no, no. Oo, ee, hoo.

1/4
(7)

C G D
 I'll tell you once more be - fore I get off the floor. Don't bring me

1/2
(8)

1. 2.
 A
 down. Don't bring me down.

1/2
(8)

Chorus

Gtr. 1: w/ Riff A

F#m A F#m

Grooss. ... Don't bring me down. ... Grooss. ...

A F#m A E

Don't bring me down. ... Grooss. ... Don't bring me down. ...

Verse

N.C.

5. You're look - ing good, just like a

snake in the grass. One of these days you're gon - na break your glass. Don't bring me

D A

down. ... No, no, no, no, no, no, no, no, no. ... Oo, ee, hoo. ...

Gtr. 1

7 1/2 1 5 7

C G D

I'll tell you once more be - fore I get off the floor. Don't bring me

1/2

$\sqrt{1, 2.}$
$$F\sharp m$$

A

A

down.

3.

A

E

Hartn.

Pitch: E

D

B

1

Verse

A

6. You got me shak-ing, got me run-ning a - way.

You got me crawl - ing up to

you ev - 'ry - day.

Don't bring me down. —

No, no, no, no,

A C

no. — Oo, ee, hoo. — I'll tell you once more be - fore I

G D A

get off the floor. Don't bring me down, down, — down, down, down.

D A

C G D A

I'll tell you once more be - fore I get off the floor. Don't bring me down.

Evil Woman

Words and Music by Jeff Lynne

Intro
Free Time

C9 F9 F#°7 C

You made a fool of me, _____ but them bro-ken dreams _____ have got to end. _____

* Gtr. 1

mf

T
A
B

*Strings arr. for gtr.

Moderately $\text{♩} = 120$

Gtr. 1 tacet

C Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

* Gtr. 2

mf w/ fingers

*Piano arr. for gtr.

Am

Em7

Dm7

Em7

Am

Em7

Dm7

Em7

Am

Rhy. Fig. 1A

Gtr. 3
(clean)

End Rhy. Fig. 1A

mf

Rhy. Fig. 1

Gtr. 2

End Rhy. Fig. 1

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

1. Hey wom - an, you got the blues. Guess you ain't got no — one else

to use. There's an o - pen road — that leads no - where, so just —

— make some miles — be - tween here and there. There's a hole in my head — where the rain

comes in. You took my bod - y and played to win. —

Ha, ha, wom - an it's a cry - in' shame. But you

Gtr. 3 Rhy. Fig. 2A

Gtr. 2 Rhy. Fig. 2

Gtr. 3 tacet
Fmaj7

G C

ain't got no - bod - y else to blame.

End Rhy. Fig. 2

Gtr. 2

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 3: w/ Rhy. Fig. 4 (2 times)

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, e - vil wom - an.

Gtr. 3

Gtr. 4 (fuzz)
Riff A

f
* w/ octave pedal

*Set one octave lower & one octave higher.

To Coda

Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, e - vil wom - an.

Rhy. Fig. 3

End Rhy. Fig. 3

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

Am

Em7

Dm7

Gtr. 4 tacet

Em7

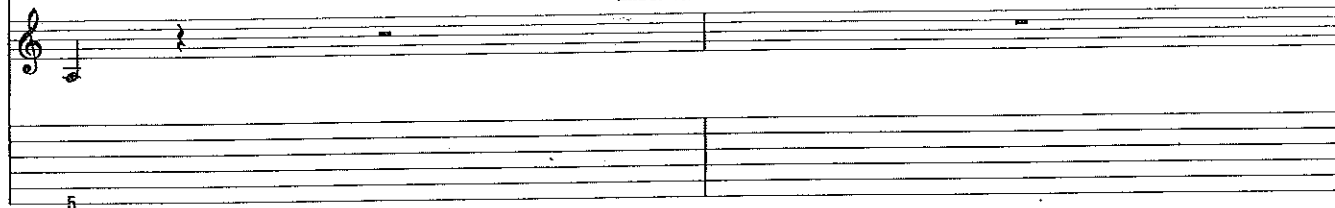


Gtr. 1



Gtr. 4

End Riff A



Am

Em7

Dm7

Em7

Am

Em7

Dm7



Gtr. 1

Riff B



Em7

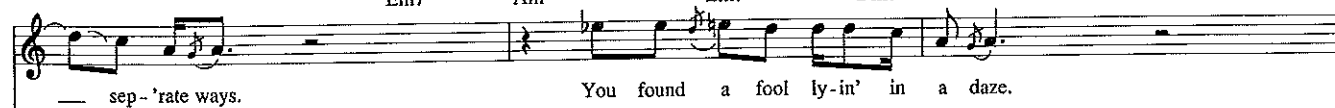
Am

Em7

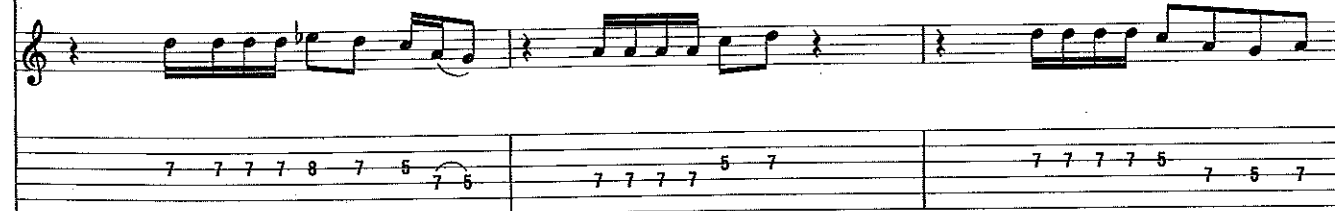
Dm7

Em7

Am



End Riff B



Gtr. 1: w/ Riff B

Em7

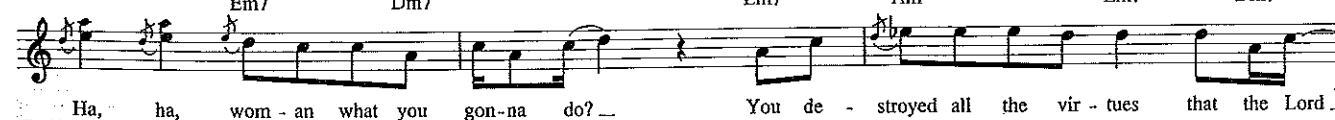
Dm7

Em7

Am

Em7

Dm7



Gr. 2: w/ Rhy. Fig. 2
Gr. 3: w/ Rhy. Fig. 2A

Em7 Am Em7 Dm7 Em7

— gave you. It's so good — that you're feel-in' pain, — but you

Gr. 1

10 10 10 10 8 10 10 10 10 8 10 8 10

Fmaj7 G C

bet - ter get your face on board the ver - y next train. (Train.)

Gr. 1 tacet

10 8 6

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 3 (2 times)
Gr. 4: w/ Riff A

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, e - vil wom - an.

Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, (You're an e - vil wom - an.) e - vil wom - an.

String Solo

Gr. 3: w/ Rhy. Fig. 1A (3 1/2 times)

Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

(Hey, hey, hey, hey!) —

Gr. 1

5 5 7 7 5 7 5 10 8 10 10

[illegible]

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

The musical score consists of three staves. The top staff is a vocal melody in treble clef, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Above the staff are the chords Am, Em7 Dm7, Em7, Am, Em7, Dm7, and Em7. The middle staff is a guitar accompaniment in treble clef, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Below the staff is the vocal line: (Hey, . hey, hey, hey!) —. The bottom staff is a fingerboard diagram in treble clef, showing the fret positions for the notes. The fret numbers are: 17, 17, 15, 17, 15, 12, 15, 12, 10, 12, 10, 8, 10, 8, 5, 8, 5, 8, 10, 8, 5, 8, 5, 7, 8.

Chorus

Gtr. 1: tacet
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff A

Em7 Am Em7 Dm7 Em7 Am Em7 Dm7

an, e - vil wom - an. E - vil wom -

Gtr. 3

Sva *loco* *Rhy. Fig. 4* *Sva* *loco*

(8/10) 17/17 (17/17) 11/12 18/19 17/17 (17/17) 11/12 12/12 8/10

Em7 Am Em7 Dm7 Em7 Am

an, (You're an e - vil wom - an.) E - vil wom - an.

loco

End Rhy. Fig. 4

Verse

Gus. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

Em7 Dm7 Em7 Am Em7 Dm7

3. E - vil wom - an, how you done me wrong, _ but now you try _ to wail _ a dif -

Gtr. 1

Em7 Am Em7 Dm7 Em7

'rent song. _ Ha, ha, fun - ny how you broke me up. _

Am Em7 Dm7 Em7 Am Em7 Dm7

You made the wine, _ now you drink the cup. I came a run - nin' ev - 'ry -

Gr. 2: w/ Rhy. Fig. 2
Gr. 3: w/ Rhy. Fig. 2A

Em7 Am Em7 Dm7 Em7 Am Em7 Dm7

time you cried. Thought I _____ saw love smil - in' in your eyes. Ha, ha, _____ ver - y

(1) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Em7 Fmaj7 G C

nice to know that you ain't got no _____ place a left to go. (Go.) _____

(9) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

⊕ Coda

Gr. 2 & 3: w/ Rhy. Figs. 1 & 1A (till fade)

Gr. 4: w/ Riff A (last 5 meas.)

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, e - vil wom - an. (You're an e - vil wom -

Gr. 4: w/ Riff A (last 4 meas.) (till fade)

Begin fade

Em7 Dm7 Em7 Am Em7 Dm7

an.) E - vil wom - an, (Such an e - vil wom - an.) e - vil wom -

Fade out

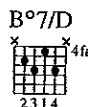
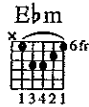
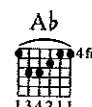
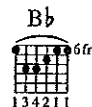
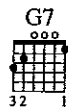
Em7 Am Em7 Dm7 Em7 Am Em7 Dm7

an. E - vil wom - an. (You're an e - vil wom - an.) (Such an e - vil wom - an.)

Four Little Diamonds

Words and Music by Jeff Lynne

Gtr. 8: Tune down 2 whole steps:
(low to high) C-F-B \flat -E \flat -G-C



Intro

Moderate Rock $\text{♩} = 124$

N.C.

C7
Rhy. Fig. 1A

Gtr. 3 (acous.) *mf*

End Rhy. Fig. 1A

(Tuning & talking) 9 sec.

Spoken: *Is this on? Okay, after four. Four!*

Gtr. 4 (elec.) *mf* w/ dist.

1

8 8 8 8 11 8 11 8

8 8 8 8 11 8 11 8

8 8 8 8 11 8 11 8

3 6 8 8 11 8 11 8

3 6 8 8 11 8 11 8

3 6 8 8 11 8 11 8

Gtr. 1 (elec.) *mf* w/ slight dist.

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 2 (elec.) *mf* w/ slight dist.

Riff A

End Riff A

3 3 1 1 3 3 3 3 3 3 3 3 3 3 3 3 1 1

*Two gtrs. arr. for one

Gtrs 1 & 3: w/ Rhy. Figs. 1 & 1A (3 times)
 Gtr. 2: w/ Riff A (3 times)
 Gtr. 4: tacet

Gtr. 5: tacet

Gtr. 4: tacet

Gtr. 5 (elec.) *mf*
 *w/ clean tone, delay & pitch shifter

Gtr. 4

Gtr. 5

w/ bar

11 8

8 10 10 10 10

11 8 20 8

*Delay set for multiple rapid repeats,
 pitch shifter set to descend chromatically.

§ Verse

Gtr. 5: tacet

C7

Rhy. Fig. 2

Gtr. 3

Rhythmic figure for Gtr. 3: A series of eighth notes and rests, with some notes marked with 'x'.

1. I used to think she was the great - est thing. — I real - ly cared, gave her a
 2. She must be some-where on the o - pen road. — She al - ways said she was a
 3. I keep a won - d'rin' 'bout her day and night. — She prob - b'ly thinks I was a

Gtr. 1

Guitar 1: Chordal accompaniment for the verse, featuring a C7 chord and various rhythmic patterns.

Gtr. 2

Guitar 2: Rhythmic accompaniment for the verse, featuring a series of eighth notes and rests.

F7

dia - mond ring. — She said she'd rath - er die — than ev - er
lone - ly one. — She gets you down with her tales of woe. —
fool. She's right. — She don't know it, but I'm gon - na keep on search - ing for that

dia - mond ring. — She said she'd rath - er die — than ev - er
lone - ly one. — She gets you down with her tales of woe. —
fool. She's right. — She don't know it, but I'm gon - na keep on search - ing for that

dia - mond ring. — She said she'd rath - er die — than ev - er
lone - ly one. — She gets you down with her tales of woe. —
fool. She's right. — She don't know it, but I'm gon - na keep on search - ing for that

C7

G7

End Rhy. Fig. 2

leave me. Well, I nev - er saw her face since then, — and if the
wom - an. She took me for ev - 'ry - thing, — I'm gon - na search ev - 'ry - where, —

leave me. Well, I nev - er saw her face since then, — and if the
wom - an. She took me for ev - 'ry - thing, — I'm gon - na search ev - 'ry - where, —

leave me. Well, I nev - er saw her face since then, — and if the
wom - an. She took me for ev - 'ry - thing, — I'm gon - na search ev - 'ry - where, —

2nd time, Gtr. 5: w/ Fill 1
3rd time, Gtr. 5: w/ Fill 2

B \flat

F

C7

Rhy. Fig. 3

The main musical score consists of three staves. The top staff is the vocal line, featuring lyrics: "law don't get her then I will. Four lit - tle dia - monds." The middle staff is for Gtr. 5, showing a melodic line with a key signature change to B \flat and a capo position of 11. The bottom staff is for Gtr. 1, showing a rhythmic pattern with a key signature change to B \flat and a capo position of 11. The bottom staff is for Gtr. 2, showing a rhythmic pattern with a key signature change to B \flat and a capo position of 11.

Fill 1

Gtr. 5

Fill 1 musical notation for Gtr. 5, showing a melodic line with a key signature change to B \flat and a capo position of 11.

Fill 2

Gtr. 5

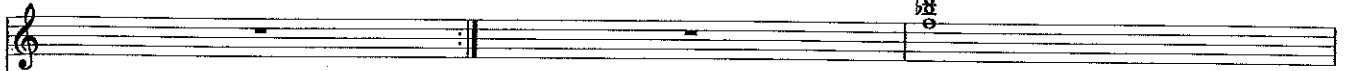
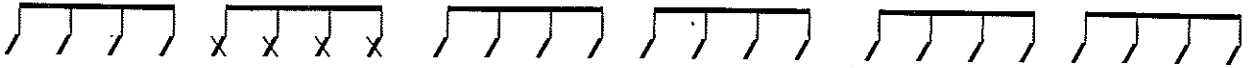
Fill 2 musical notation for Gtr. 5, showing a melodic line with a key signature change to B \flat and a capo position of 11. The notation includes a key signature change to B \flat and a capo position of 11.

1. 2.

Gtr. 5 tacet

Bb

End Rhy. Fig. 3

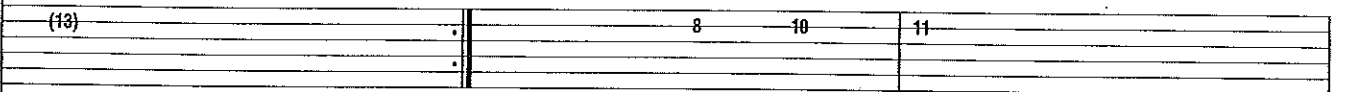


Oo. _____

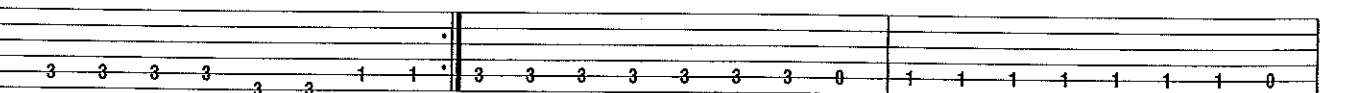


*Gtr. 6

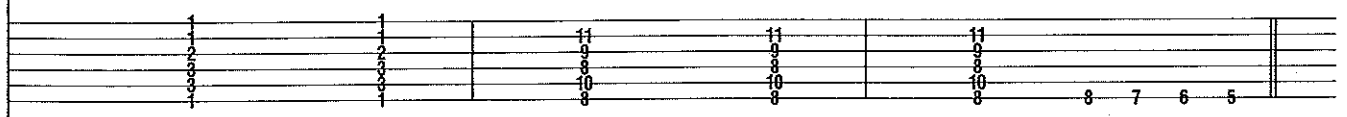
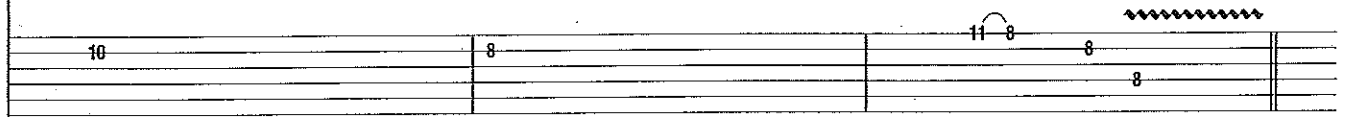
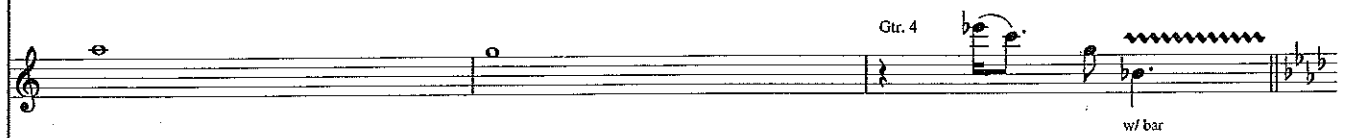
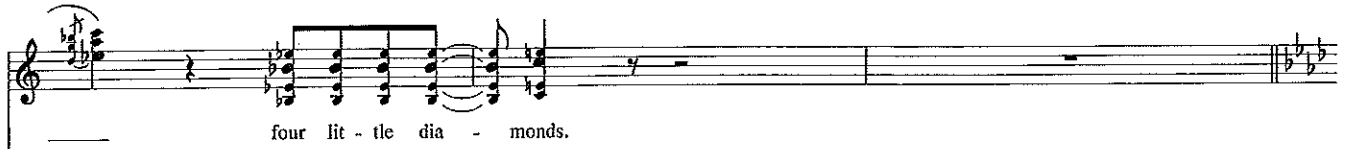
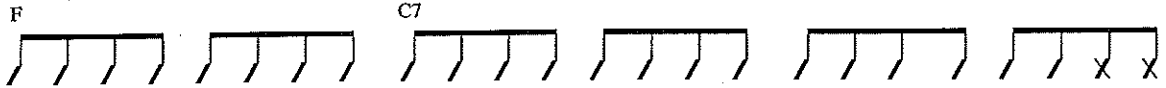
Bb



*Synth. arr. for gtr.



Gtr. 6 tacet
2nd time, Gtr. 4 tacet



Chorus

1st time, Gtr. 4 tacet

Ab

Ebm

Bbm

I looked a - round, I climbed up high in - to the dawn, - but she was gone with the night.
(Oo, ah. Oo.)

Gtr. 1

Gtr. 2

Fm

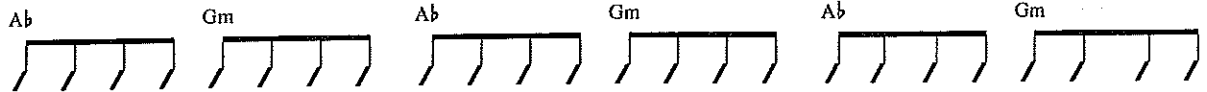
Ab

Ebm

I thought a - bout the things she said and all the things we'd done, but
(Oo, ah. ah.)

To Coda ⊕

Gtr. 7 tacet



where could she run?
she ran a - way. Oh, _____
Oo, _____

There's just no an - swer - to
Oo, _____

Gtr. 7 (elec.)

mf
w/ clean tone
w/ bar

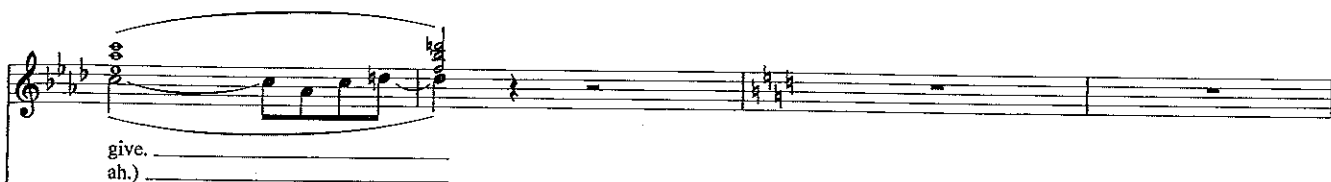
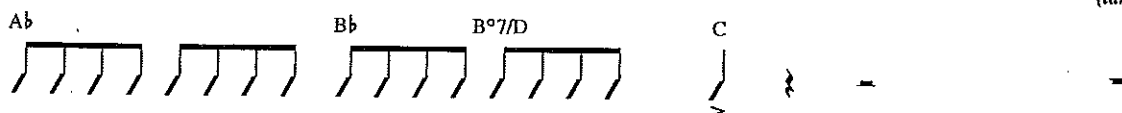
4 3 5 3 (3)
-1/2

Gtr. 1

Gtr. 2

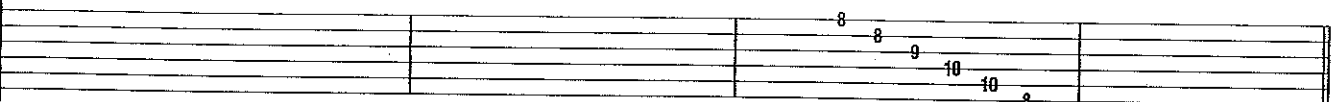
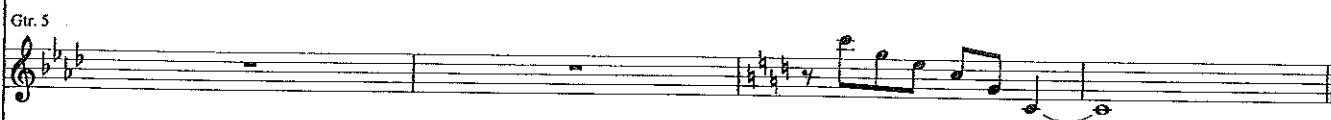
D.S. al Coda
(take 2nd ending)

Ab Bb B°7/D C

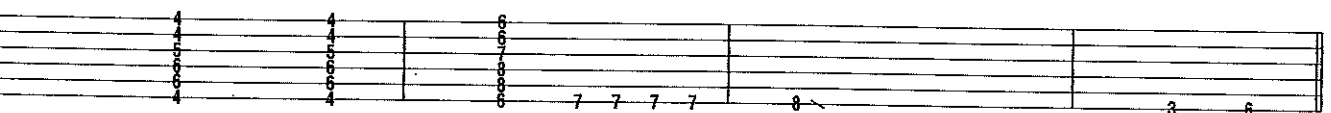


give.
ah.)

Gtr. 5



Gtr. 1

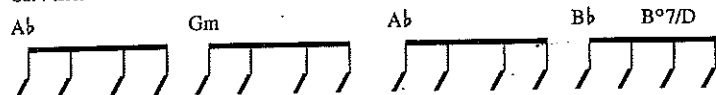


Gtr. 2



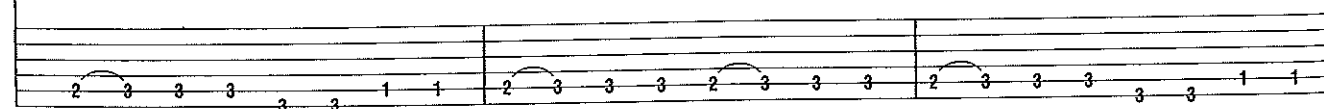
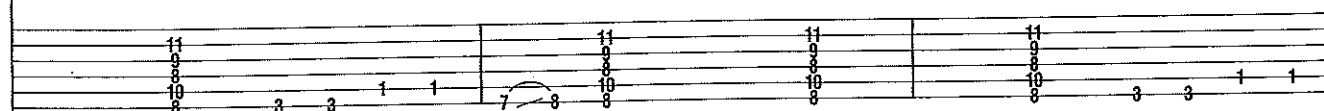
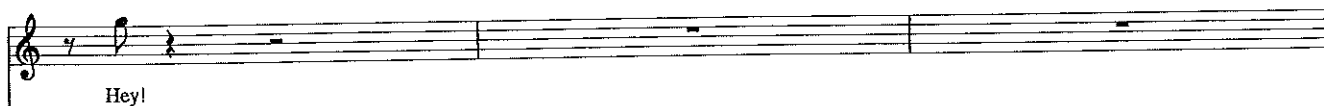
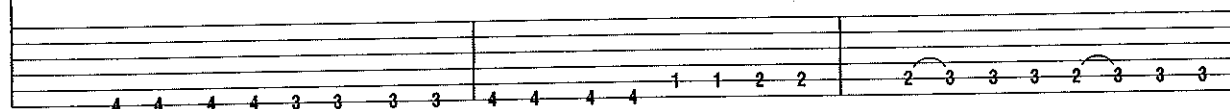
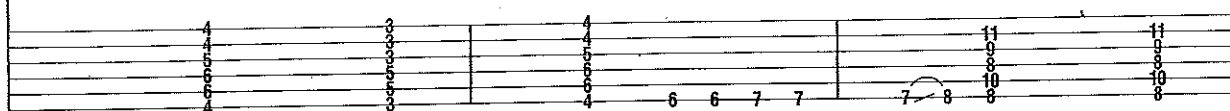
⊕ Coda

Gtr. 7 tacet



Gtr. 3: w/ Rhy. Fig. 1A (2 times)

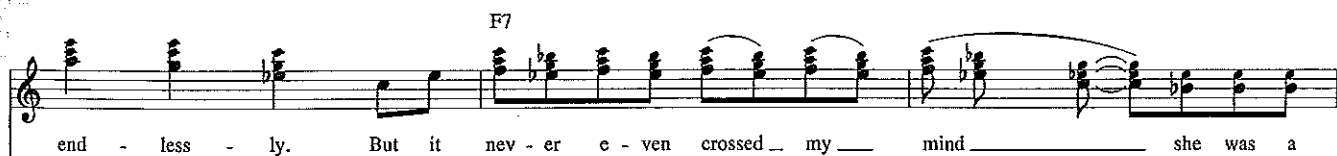
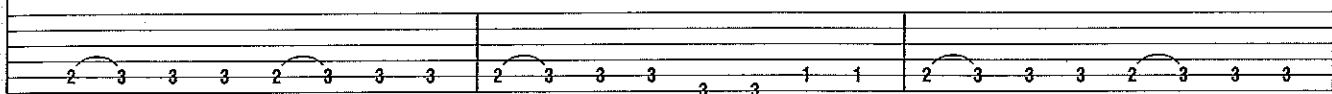
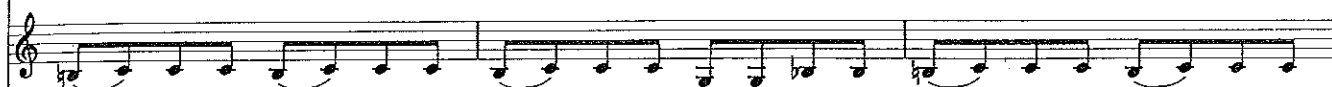
C7



Verse

Gtr. 3: w/ Rhy. Fig. 2

C7



C7 G7

cheat - er. I got - ta find a where she hides — 'cause if the

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

Bb (D) F (A) C7 (E7)

law don't get her then I will. Four lit - tle dia - monds. Said, if the

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

**Gtr. 8 Riff B1 End Riff B1

mf 1/2 1/2

**Baritone Gtr. arr. for gtr.

Gtr. 2 Riff B End Riff B

*Symbols in parentheses represent chord names respective to Gtr. 8.
Symbols above reflect actual sounding chord.

Gtrs. 1 & 2: w/ Rhy. Fig. 4 & Riff B (1 3/4 times)
 Gtr. 8: w/ Riff B1 (2 times)

B \flat (D) F (A) C7 (E7)

law don't get her then I will. Four lit - tle dia - monds. Said, if the law

Gtrs. 1 & 2: w/ Rhy. Fig. 1 & Riff A (last meas.)

B \flat (D) F (A) C7 (E7)

...law don't get her then I will. Four lit - tle dia - monds. Four lit - tle dia -

Outro

Gtr. 1: w/ Rhy. Fig. 1 (5 times)
 Gtr. 2: w/ Riff A (4 times)
 Gtr. 3: w/ Rhy. Fig. 1A (4 times)
 Gtr. 5: tacet

C7 (E7)

- monds. Four lit - tle dia - monds. Four lit - tle dia -

Riff C End Riff C

Gtr. 8: w/ Riff C (2 times)

- monds. Four lit - tle dia - monds. Hey! Four lit - tle

Gtr. 5

8va

20 20

Gtr. 5 tacet

Gtr. 3

C7

dia-monds. Hey! Four lit - tle dia-monds.

Gtr. 1

8va

20 11 11 11

Gtr. 2

3 3 3 3 3 3 3 3 3 3 3 3 1 1 3 3 3 3 3 3 3 3 3 3 3

Gtr. 8

1/2 1/2 1/2 1/2

2 2 (2) 0 2 2 (2) 0 0

Hold on Tight

Words and Music by Jeff Lynne

Gtr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast $\text{♩} = 144$

N.C.

Gtr. 1 (dist.)

The first system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a series of eighth and quarter notes, some beamed together. A dynamic marking of *f* (forte) is present, along with the instruction "w/ bar grad. release". Below the staff, a tablature line is shown with fret numbers: 0, -1, and (0), with a slur indicating a slide from 0 to -1.

Gtr. i tacet
*G5

1. Mm,

Gtr. 2 (dist.)

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The bottom staff is a bass clef, which appears to be empty, suggesting a simple accompaniment or a placeholder for a second melody. The score is divided into four measures by vertical bar lines. The first measure contains a treble clef and a key signature of one sharp. The second measure contains a treble clef and a key signature of one sharp. The third measure contains a treble clef and a key signature of one sharp. The fourth measure contains a treble clef and a key signature of one sharp. The score is labeled 'mf' (mezzo-forte) at the beginning of the first measure.

*Chord symbols reflect basic harmony.

Verse

Rhy. Fig. 1

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style.

C5 G5

hold ____ on tight ____ to ____ your ____ dream. ____

The first system of music contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It has two measures of music with lyrics "hold ____ on tight ____ to ____ your ____ dream. ____". Above the first measure is a "C5" chord symbol, and above the second measure is a "G5" chord symbol. The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines contain a sequence of chords: 5 5 7 5, 7 3, 5 5 7 5 5 3 7 3, 5 5 7 3 5 5 7 3, and 5 5 7 3 5 5 7 3.

C5 G5 C5 G5

When you see your ship ____ go sail - ing, when you feel your ____ heart ____ is break - in',

The second system of music contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It has four measures of music with lyrics "When you see your ship ____ go sail - ing, when you feel your ____ heart ____ is break - in'". Above the first measure is a "C5" chord symbol, above the second is a "G5", above the third is a "C5", and above the fourth is a "G5". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines contain a sequence of chords: 5 5 7 3 5 5 7 3, 5 5 7 3 5 5 7 3, 5 7 7 3 5 5 7 3, and 5 5 7 3 5 5 7 3.

D5 G5

hold ____ on tight ____ to your dream. ____ 2. Mm, ____

Git. 1 tacet

Git. 2

End Rhy. Fig. 1

The third system of music contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It has two measures of music with lyrics "hold ____ on tight ____ to your dream. ____ 2. Mm, ____". Above the first measure is a "D5" chord symbol, and above the second measure is a "G5" chord symbol. The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line contains a sequence of chords: 5 5 7 3 5 5 7 3, 7 9 7 7 9 7, 7 9 7 7 9 7, 7 9 7 7 9 7, 5 5 7 3 5 5 7 3, and 5 5 7 3 5 5 7 3. The bass line contains a sequence of chords: 5 5 7 3 5 5 7 3, 7 9 7 7 9 7, 7 9 7 7 9 7, 7 9 7 7 9 7, 5 5 7 3 5 5 7 3, and 5 5 7 3 5 5 7 3.

Git. 1

Riff A

End Riff A

w/ bar

(0)

-1

The fourth system of music contains two staves. The top staff is a guitar line in treble clef with a key signature of one sharp (F#). It has two measures of music with lyrics "Riff A" and "End Riff A". The bottom staff is a bass line in bass clef. The guitar line contains a sequence of chords: 5 5 7 3 5 5 7 3, 7 9 7 7 9 7, 7 9 7 7 9 7, 7 9 7 7 9 7, 5 5 7 3 5 5 7 3, and 5 5 7 3 5 5 7 3. The bass line contains a sequence of chords: 5 5 7 3 5 5 7 3, 7 9 7 7 9 7, 7 9 7 7 9 7, 7 9 7 7 9 7, 5 5 7 3 5 5 7 3, and 5 5 7 3 5 5 7 3.

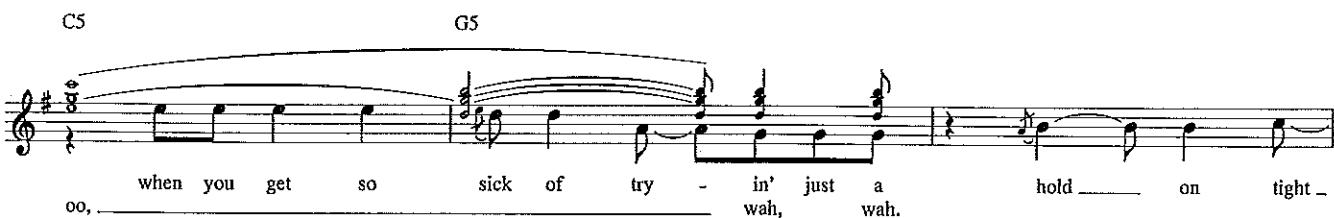
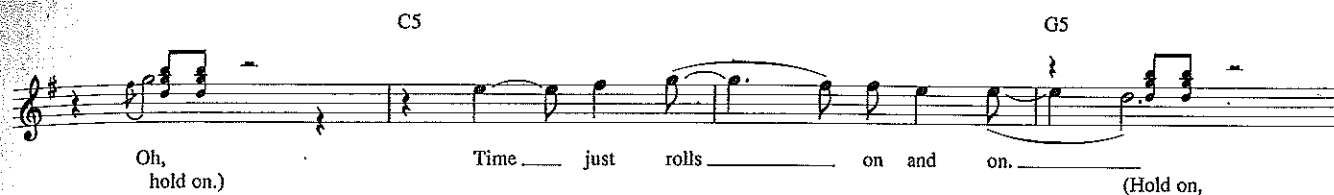
Verse

Gtr. 2: w/ Rhy. Fig. 1

G5

D5

G5



Chorus

Em

Bm

Em

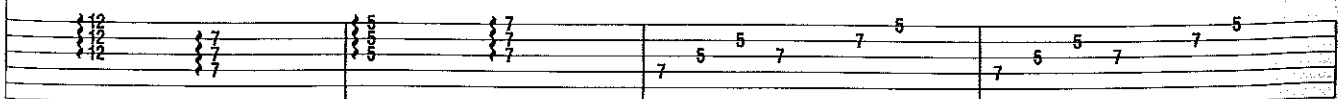
Bm

Am

D

Am

D



*Composite arrangement

pitches:

B
D
G

Em Bm Em Bm Am Bm C

so down - heart-ed and mis - un - der-stood, just o - ver and o - ver and o - ver you

Gtr. 3 *sva* *loco*

Harm. -----

pitches: B
G
D

Gtr. 4

P.M. -----

Gtrs. 3 & 4 tacet
D5

could. _____ Oh! _____

Gtr. 2

Gtr. 1

Gtr. 1: tacet
Gtr. 2: w/ Rhy. Fig. 1

[illegible]

Gr. 1: w/ Riff A

D5

G5

D.S. al Coda

Ac - cro - ches toi a ton reve, When you

D5

could. _____ Yeah, _____ yeah.

Gr. 2

The musical score for guitar 2 consists of four measures. The first measure contains a whole note chord with notes G4, A4, B4, and C5. The second measure contains a whole note chord with notes G4, A4, B4, and C5. The third measure contains a whole note chord with notes G4, A4, B4, and C5. The fourth measure contains a whole note chord with notes G4, A4, B4, and C5.

[illegible]

Gr. I

The musical score for Guitar I (Gr. I) consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, often beamed together. The bottom staff is a bass clef and contains a figured bass line with numbers and parentheses. The figures are: 0, (0), 0, (0), 0, (0), 0, (0), 0, (0), 0, (0), 0, (0), 0, (0), 0, (0), 0, (0). The figures are connected by slurs and have a -1/2 below them, indicating a half-step movement.

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1 (1st 12 meas.)

G5 D5 G5

4. Hold _____ on tight to your dream, _____ yeah. _____

C5 G5

Hold ____ on tight ____ to ____ your dream, ____ yeah. ____

C5 G5 C5 G5

When you see the shad - ows fall - in', when you hear that cold ____ wind call - in',

Gr. 3

sim.

G5 D5 G5

Hold ____ on tight ____ to your dream. ____ Oo, yeah.

Gr. 3 Rhy. Fig. 2A End Rhy. Fig. 2A

Gr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 1 Riff B End Riff B

Gtrs. 1, 2 & 3: w/ Riff B, Rhy. Figs. 2 & 2A

D5 G5

Hold ____ on tight ____ to your dream. ____ Yeah, yeah.

G5

D5

Hold — on tight (Tight.) to your dream...

Gtr. 3

Gtr. 2

Gtr. 1

Gtrs. 1 & 3 tacet

G5

D5

G5

G⁵(no3rd)

Gtr. 5 (dist.)

f

Gtr. 3

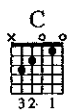
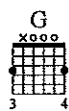
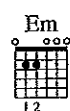
Gtr. 5 divisi

w/ echo repeats

Gtr. 2

Livin' Thing

Words and Music by Jeff Lynne



Intro

Free time

*Gtr. 1 C Bbm

Riff A

mf

3

3

9

TAB

7 5 3 5 5 3 6 6 6 6 4 3 4 3 6 2 3 5 6 5 8 6 8 5 6 8 8

*Violin arr. for gtr.

Rhy. Fig. 1

**Gtr. 2

sfz

rasq.

TAB

**Strings arr. for gtr.

C

8va

End Riff A

6

3

5 6 8 6 8 9 9 8 9 8 6 13 15 13 20 20 20 20

End Rhy. Fig. 1

Moderately ♩ = 125

Gtr. 1 tacet

F

G

Gtr. 4 (12-str. acous.)

mf let ring throughout

*Gr. 3

$$\inf$$

*Trumpet arr. for gtr.

Gtr. 2

Gtrs. 2 & 3 tacet

C

Rhy. Fig. 2

C

End Rhy. Flg. 2

Gtr. 4

§ Verse

C

Am

1. Sail - in' a - way on the crest ____ of a wave, it's like mag - ic. Oh,
2. Mak - in' be - lieve ____ this is what ____ you con - ceived ____ from your worst day. Oh,
3. Tak - in' a dive - 'cause you can't ____ halt the slide float - ing ____ down ____ stream. } (I'm tak - in' a dive.) Oh,

Ab Fm

roll-in' and rid - in' and slip - pin' and slid - in', it's mag - ic.
 mov-in' in line, then you look back in time to the first day.
 so let her go, don't start spoil - ing the show. It's a bad dream. } (I'm tak-in', I'm tak-in') And

(cont. in slash)

Pre-Chorus

Em Dm

Gtr. 4

you, and your sweet de - sire, you took

Gtr. 2

Em Dm Em F G

me, oh, high-er and high - er, ba - by.

Chorus

C

Am

F

Dm

G

Rhy. Fig. 3

End Rhy. Fig. 3

It's a liv - in' thing, it's a ter - ri - ble thing to

Riff B

8-10 8-10 8-10 8

Gtr. 4: w/ Rhy. Fig. 3

To Coda

C

Am

F

Dm

G

lose. It's a giv - en thing, what a ter - ri - ble thing to

End Riff B

9 8-10 8-10 8-10 8

1.

Interlude

Free time

Gtrs. 1 & 2: w/ Riff A & Rhy. Fig. 1

C

Bbm

lose.

Shouted: I'm takin' a dive!

Gtr. 4

0 1 1 1 0 0 3 3

A Tempo

C Bbm G

Dive! _____
w/ echo repeats -----1

Gtr. 1 δva

21 20 21 20 18

Gtr. 2

Gtr. 4

Gtrs. 1 & 2 tacet
Gtr. 4: w/ Rhy. Fig. 2

C G

2.

Bridge

Gtr. 2 tacet

C

lose. I'm tak - in' a dive! —

Gtr. 4

Bbm

F

All the same.

D.S. al Coda

Gtr. 4: w/ Rhy. Fig. 2

G C G

Hey!

⊕ Coda

Outro

Gtr. 4: w/ Rhy. Fig. 3 (till fade)

Gtr. 2: w/ Riff B (till fade)

Begin fade

C Am F

lose. It's a liv - in' thing, it's a ter -

Dm G C Am

- ri - ble thing to lose. It's a giv - en thing,

Fade out

Words and Music by Jeff Lynne

Intro

Fast Shuffle ♩ = 175 ($\text{♩} = \overline{\text{♩}}^3\text{♩}$)

F

(Radio) 3 sec.

[illegible]

*Piano arr. for gtr.

Rhy. Fig. 1

End Rhy. Fig. 1

End Rng. Fig.

The musical score for 'End Rng. Fig.' consists of a single melodic line on a treble clef staff. The piece begins with a *mf* (mezzo-forte) dynamic and a *sim.* (sostenuto) marking. The melody is composed of eighth notes, with some measures containing beamed eighth notes. The score is divided into four measures by bar lines. The first measure contains four eighth notes, the second measure contains four eighth notes, the third measure contains four eighth notes, and the fourth measure contains four eighth notes. The piece concludes with a final double bar line.

Gtr. 1: w/ Rhy. Fig. 1

1. The

Gtr. 2 (slight dist.)

mf *sim.*

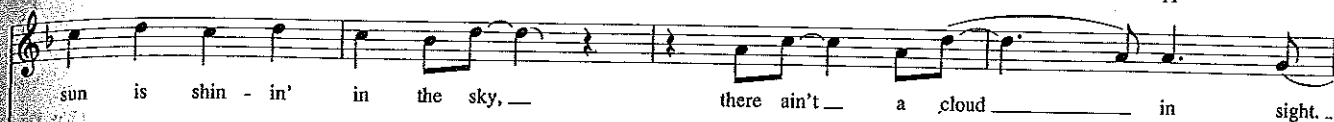
1. The

Verse

F

Em7

A



Rhy. Fig. 2

Gtr. 1



Gtr. 2 Riff A

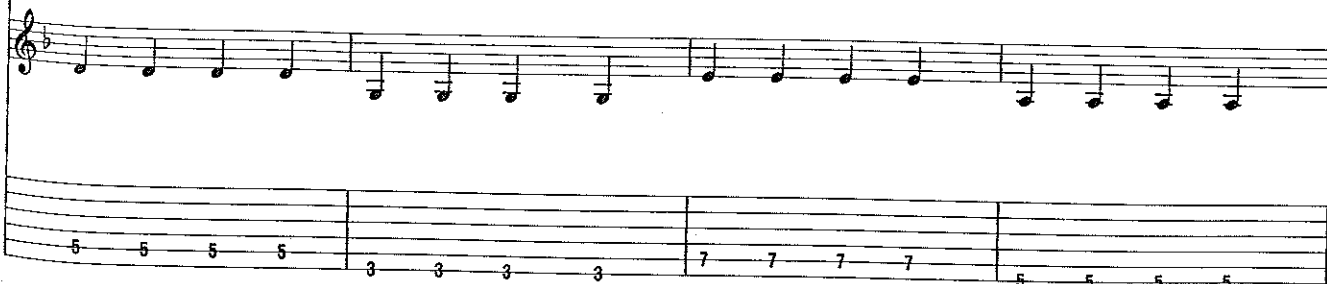
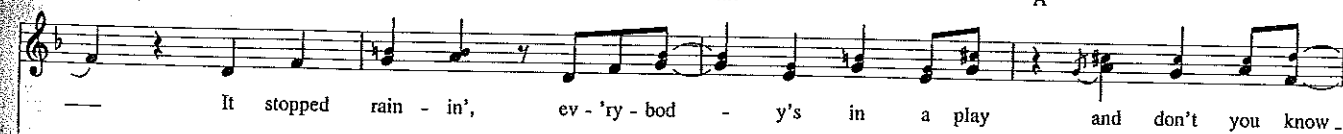


Dm7

G7

Em7

A



B \flat B \flat /C F B \flat /C

it's a beau - ti - ful new day. Hey.

End Rhy. Fig. 2

End Riff A

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A

F Em7 A

2. Run - nin' down the av - e - nue, see how the sun shines

*Gtr. 3

mf

*Strings arr. for gtr.

Dm7 G7 Em7 A

bright - ly in the cit - y on the streets where once was pit - y. Mis - ter Blue -

Musical score for "The Lord's Prayer" featuring a vocal line and a guitar line. The vocal line includes lyrics: "Sky is liv - ing here to - day, hey." The guitar line includes fret numbers 8, 7, 6, 10, 11, 10, 13.

Chorus

Dm

[illegible]

*Elec. piano arr. for gtr.

Gtr. 2

Riff B

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a guitar line. The vocal line is in G major, 2/4 time, and features a melody with eighth and quarter notes. The guitar line provides a simple harmonic accompaniment with chords and single notes. The second system continues the piece with a similar vocal and guitar arrangement. The guitar part includes a final chord and a double bar line.

Gm F Eb Bb

so long. (So long.) Where did we go wrong? _

End Rhy. Fig. 3

The musical score is written on three staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains the melody with lyrics: "so long. (So long.) Where did we go wrong? _". Above the staff are chord markings: Gm, F, Eb, and Bb. The middle staff is a treble clef with a key signature of one flat, containing a series of chords. The bottom staff is a bass clef with a key signature of one flat, containing a series of chords. The score is divided into measures by vertical bar lines.

End Riff B

Handwritten musical score for guitar. The top staff is a treble clef staff with a melody. The bottom staff is a bass clef staff with a bass line. The melody includes a "let ring" instruction. The bass line includes fret numbers 3, 1, 1, 8, 8, 8, 8, 7, 6.

Gtrs. 2 & 4: w/ Riff B & Rhy. Fig. 3

Dm F/C Bb F/A

Mis - ter Blue Sky, please tell us why you had to hide a - way for

Gm F Eb Bb

so long. (So long.) Where did we go wrong?

Bb/C
Gtr. 5 (dist.)

mf

10 10 10 11

Gtr. 1

1 1 1 1 1 1 1 1

Gtr. 2

3 3 3 3 3 3 3 3

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A

F Em7 A

10 11 10 12 12 (12) 10 10 10 13 10 12 12 12 1/2

Bb Bb/C F Bb/C
 Gtr. 6 (dist.)
 Gtr. 5 *divisi* *mf*
 10 10 12 10 10 12 12 14 12 14 11 10

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A
Gtrs. 5 & 6: tacet

1

3. Hey you with the pret - ty face, wel - come to the hu - man race, ..

a cel - e - bra - tion. Mis - ter Blue — Sky's up there wait - in' and i to - day —

is the day — we've wait - ed for, — oh, —

Chorus

Gtr. 2: w/ Riff B (2 times)

Gtr. 4: w/ Rhy. Fig. 3

Dm

Oh, Mis - ter Blue Sky, — please tell us why — you had to hide — a - way — for
so — long. (So — Where long.) did we go wrong? —

Gr. 4: w/ Rhy. Fig. 3 (1st 6 meas.)

Dm F/C Bb F/A

Hey there, Mis - ter Blue, — we're so pleased — to be with you, —

2nd time, Gtr. 2: w/ Riff B (last 2 meas.)

Gm F Eb Bb

Look a - round, — see what you do. — Ev - 'ry - bod - y smiles at you. —

Gtr. 4 Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 4 tacet Bb/C

Gtr. 1

Gtr. 2

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A

F Em7 A Dm7 G7

Vocoder: Mis - ter Blue Sky, Mis - ter Blue Sky,

Em7 A Bb Bb/C F Bb/C

Mis - ter Blue Sky.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A (1st 10 meas.)

F Em7 A

4. Mis - ter Blue, you did it right, — but soon comes Mis - ter Night. —

Dm7 G7 Em7

Creep - in' o - ver, now his hand is on your shoul -

A Bb Bb/C

der. Nev - er mind, I'll re - mem - ber you this,

Db Eb

I'll re - mem - ber you this

Gtr. 1

6 6 6 6 6 6 6 6

Gtr. 2

4 4 4 4 6 6 6 6

Chorus

Gtr. 2: w/ Riff B
Gtr. 4: w/ Rhy. Fig. 3 (1 6/8 times)

Dm F/C Bb F/A

way. Mis - ter Blue Sky, please tell us why you had to hide a - way for

Gm F Eb Bb

so long. (So Where did we go wrong?)

Dm F/C Bb F/A

Hey there, Mis - ter Blue, we're so pleased to be with you. sky,

Interlude

Gr. 4: w/ Rhy. Fig. 3 (1st 6 meas.)

Gr. 2: w/ Riff B (last 2 meas.)

Gr. 4: w/ Rhy. Fig. 4

Chords: Gm, F, Eb, Bb, Dm, F/C

Look a - round, - see what you do. - Ev-'ry-bod - y smiles at you. - (Da, da, _____ da, da, da, da. blue.)

Chords: Bb, F/A, Gm, F, Eb, Bb

Da, da, _____ da, da, da, da. Da, da, _____ da, da, da, da, da, da, da.)

Chords: Eb, Bb, F

da, da, da, da, da, da, da.) (Da, da, da, da, da, da, da.)

Gr. 1

rit.

Gr. 2

rit.

Outro

Moderately ♩ = 127 (♩ = ♩)

Chords: Db, Eb/Db, Db

Rhy. Fig. 5

Riff C

End Riff C

P.M. -----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

$E\flat/D\flat$ $D\flat$ $E\flat/D\flat$ $A\flat/D\flat$ $E\flat/D\flat$
 (Ah, _____)

End Rhy. Fig. 5

Gtr. 1: w/ Rhy. Fig. 5

$D\flat$ $E\flat/D\flat$ $D\flat$ $E\flat/D\flat$ $A\flat/D\flat$ $E\flat/D\flat$
 ah. _____ Ah, _____

$D\flat$

$E\flat/D\flat$ $D\flat$ $E\flat/D\flat$
 ah, _____ ah.) _____

Gtr. 1

Gtr. 2

P.M. -----

Ab/C *Abm/Cb*
rit.

Gtrs. 1 & 3

rit.

Gtr. 2

P.M. *rit.*

Slowly ♩ = 75

Gtr. 2 tacet

Eb/Bb *Ebmaj7/Bb* *Abm6* *Bb+7*

Gtr. 3

Gtr. 1

Gtr. 2

Gr. 3 $E\flat$ $E\flat maj7/D$ $D\flat9$

Gr. 1

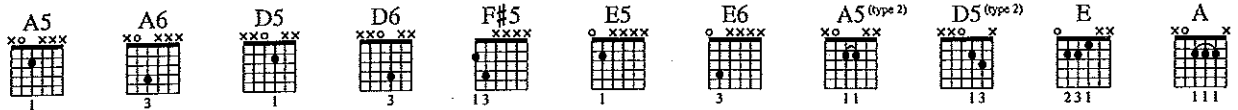
$E\flat$

rit.

rit.

Rock 'n' Roll Is King

Words and Music by Jeff Lynne



Intro

Moderately fast Rock ♩ = 158

N.C.

*A

7 sec.

Rhy. Fig. 1

End Rhy. Fig. 1

(Sound effects) (Drums) 2

Gtr. 1 (clean)

mf
w/ bar

TAB

-1/2 -1/2

*Chord symbols reflect basic harmony.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

1. Well, _____

**Gtrs. 2 & 3 (clean)

mf

**Composite arrangement

Verse

A

lis - ten ev - 'ry - bod - y, let me tell you 'bout the rock 'n' roll. ____ Oh, ____

Gtr. 1

Gtrs. 2 & 3
Rhy. Fig. 2

Gtr. 1 tacet

feel that rhy - thm and it's real - ly gon - na thrill your soul. ____

Gtrs. 2 & 3

2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

D

Mm, _____ come _____ a - long _____ with me _____ to a

A.

land of make be-lieve. She said, "Wam-ma, lam-ma, bam-ma, lam-ma,

The musical score is written on two staves. The first staff contains the melody with lyrics underneath. The second staff contains a rhythmic accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/6. The melody starts with a half note 'land', followed by a quarter note 'of', a quarter note 'make', a half note 'be-lieve.', a quarter rest, a quarter note 'She', a quarter note 'said,', and then a series of eighth notes for 'Wam-ma, lam-ma, bam-ma, lam-ma,'. The rhythmic accompaniment consists of eighth notes, mostly beamed in pairs, corresponding to the melody.

Gtr. I: w/ Rhy. Fig. 1

E A

rock 'n' roll ____ is king." ____

2. She loves that

End Rhy. Fig. 2

2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 | 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 | 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0

Verse

Gtr. 3: w/ Rhy. Fig. 2 (1st 15 meas.)

A

rock 'n' roll and she plays it all night long. Ah, that's

Gtr. 2

E

all she ev - er tells me when I call her on the tel - e - phone. She says, "A

D **A**

feel that jump - in' beat and a get up on your feet." She says, "A

Rhy. Fill 1 End Rhy. Fill 1

E **A**

wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll is king." Oh, let those

Gtrs. 2 & 3

§ Chorus

2nd time, Gtr. 1 tacet

1st time, Gtr. 3: w/ Rhy. Fill 2

D A E

gui - tars play, — play for me, — oo, play for me. —

A D A

Oh, let that song ring out. — That's

B E

how it's meant to be. — 3. Well, — it
oo.) 4. Well,

Rhy. Fill 2

Gtr. 3

Verse

Gtr. 3: w/ Rhy. Fig. 2

2nd time, Gtr. 1: w/ Rhy. Fig. 3

2nd time, Gtr. 2: w/ Rhy. Fig. 2 (1st 3 meas.)

A

rolls like a train that's a com-in' on down the track. — She rolled
when she comes a-round and I'm a lis-t'ning to the ra-di-o — she says, "You

(Oo. —)

Gtr. 2

2 2 4 4 5 5 4 4 | 2 2 4 4 2 2 4 4 | 0 0 3 4 2 2 3 4 | 0 0 3 4 2 2 3 4

E

o-ver Bee - tho - ven and she gave Tchai - kov - sky back. — Oh, — she
can't do that 'cause all I wan-na do is rock 'n' roll." — Now

Ah.)

0 0 3 4 2 2 3 4 | 0 0 3 4 2 2 3 4 | 2 2 4 4 2 2 4 4 | 0 0 3 4 2 2 3 4

Rhy. Fig. 3

Play 6 times

Gtr. 1

Play 3 times

9 9 12 12 10 10 9 9 12 12

10 10 13 13 11 11 9 9 13 13

2nd time, Gtr. 2: w/ Rhy. Fill 1

D **A**

loves that driv - in' beat. _____ She goes danc-in' on down the street. _____ She said, "A
 here I'm gon - na stay, _____ where that mu-sic starts to play. _____ She says,

To Coda Φ

Gtr. 1: w/ Rhy. Fig. 1

E **A**

wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll _____ is king." _____ Oh, _____ rock on. _____
 "Wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll _____ is

(cont. in slash)

Interlude

Gtr. 1: w/ Rhy. Fill 3

Gtr. 1 tacet

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6

Gtrs. 2 & 3

*Gtr. 4

mf

*Violins arr. for gtr.

Gtr. 1

Gtr. 4 tacet

D5 D6 D5 D6 D5 D6 D5 D6

Gtr. 5 tacet

A5 A6 A5 A6

*Gtr. 5 (dist.)

mf

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

Gtr. 1

-1

w/ bar

let ring

-1

2 2

0

*Synth. arr. for gtr.

A5 A6 A5 A6

Gtr. 1 tacet

D5 D6 D5 D6 D5 D6 D5 D6

Gtr. 5

5 2 5

5 5 5 5 5 5 5 5

Gtr. 5 tacet

A5 A6 A5 A6 F#5

Gtr. 4 tacet

A5 A6 A5 A6

Gtr. 4

15 17 17 17 15 17 17 17 19 17 19 17 19 17 18

Gtr. 1

let ring

2 2

0

E5 E6 E5 E6 A5 A6 A5 A6 A5

A

B

C#

open

2fr

4fr

(cont. in notation)

Oh, let those

-1/2

w/ bar

-1/2

let ring

0 3 0 2 2 2 2 2

0 0 0 2

♩ Coda

Gr. 1: w/ Rhy. Fig. 1
Gr. 3: w/ Rhy. Fig. 2 (last 2 meas.)

Gr. 1: w/ Rhy. Fig. 1 (1st meas.)

A

King." — Oh, — yeah. — Wam-ma, lam-ma, bam-ma, lam-ma,

Rhy. Fig. 4
Gtrs. 2 & 3



E A N.C.

rock 'n' roll — is king. — Oh, — oh. —

End Rhy. Fig. 4

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 1/2 times)

A E A N.C.

Wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll — is king. —

A B A N.C.

Oo, — yeah. — Wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll — is king. —

A B

She — said, — "Wam-ma, lam-ma, bam-ma, lam-ma rock 'n' roll — is

A5 type 2 D5 type 2 E A

Gtrs. 2 & 3

king."

Gr. 1

Gtrs. 1, 2 & 3 tacet
N.C.

(Sound effects) 30 sec.

Spoken: Welcome to the show.
Welcome to the show.

Shine a Little Love

Words and Music by Jeff Lynne

Intro

Moderately fast $\text{♩} = 136$

***G

C

1., 2., 3.

A7

Cm

4.

A7

Cm

(Kybds., sound effects)

*Gtr. 1

29 sec.

Rhy. Fig. 1

End Rhy. Fig. 1

*Keyboard art. for gtr.

**Gtr. 2 (dist.)

29 sec.

Riff A

End Riff A

Fill 1

End Fill 1

**Doubled throughout

***Chord symbols reflect overall harmony.

Verse

Em

D

Gtr. 2 tacet

Em

D

C

1. Al-though the things... you've done I would-n't crit-i - cize. _

I guess you had your

†Rhy. Fig. 2

†Refers to Gtr. 1 only.

Em

D

C

way. _

You see I've got to make _ you un - der - stand. _

End Rhy. Fig. 2

Bridge

Gtr. 1 tacet

C

A/C#

G/D

I know it sounds a fool-ish thing to say — but it — don't mat-ter, ba-by, 'cause to-day's —

Gtr. 2 Riff B

let ring ----- 4

3 5 5 5 6 5 5 5 | 4 2 2 2 2 3 2 2 | 5 5 4 3

Chorus

D

Bm7add4

Voc. Fig. 1

Gtr. 2 tacet

Am7

— an-oth - er day. You shine a lit-tle love on my life. —

(Woo.)

Gtr. 3 (clean) *mf*

End Riff B *Rhy. Fig. 3

Gtr. 3

let ring ----- 4

Fill 2

Gtr. 2

divisi

End Fill 2

0 2 3 0 4 3 | 2 10 12 12 10 10 | 5 5 5 5 5 5 | 10 10 10 10 10 10

*Refers to Gtr. 3 only.

Bm7add4

Am7

Bm7add4

You shine a lit-tle love on my life. — You shine a lit-tle love on my li -

10 12 12 12 10 5 | 5 5 5 5 5 5 | 10 10 10 10 10 10

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Riff A (1 1/2 times)

Gtr. 3: tacet

Am

End Voc. Fig. 1

G

C

A7

Cm

G

C

Gtr. 2: w/ Fill 1

A7 Cm

life and let me see. (Re -

End Rhy. Fig. 3

8 8 8 8 | 8 8 8 8 | 8 8 8 8 | 8 8 8 8

Verse

Gtr. 1: w/ Rhy. Fig. 2

Em D C Em D C

2. To - night — we're gon - na run till dawn. — mem - ber. Re - mem - ber.) To - night we're gon - na

Gtr. 4 (dist.)

mf

1/2 1/2 1/2 1/2 1/2

14 (14) 14 (14) 14 (14) 14 (14)

Gtr. 2

1 1 1 1 1

10 (10) 10 (10) 10 (10) 10 (10)

7

Gtrs. 2 & 4 tacet

Em D C

say, — "We'll nev - er stop. We got a good thing go - ing on." —

Bridge

Gtr. 2: w/ Riff B

C A/C# G/D

I know you heard it all be - fore — but I real - ly need — you, dar - lin', ev - 'ry

Chorus

Gtr. 2: w/ Fill 2

Gtr. 3: w/ Rhy. Fig. 3

D Bm7add4 Am7

day I need — you more. You shine a lit - tle love on my life. — (Woo.)

Bm7add4 Am7 Bm7add4

You shine a lit - tle love on my life. — You shine a lit - tle love on my li -

To Coda 2 Φ

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (1 1/2 times)

Am

G

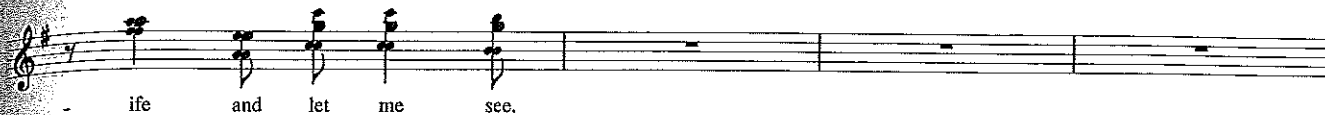
C

A7

Cm

G

C



Interlude

Gtr. 2 tacet

Em

A7

Cm

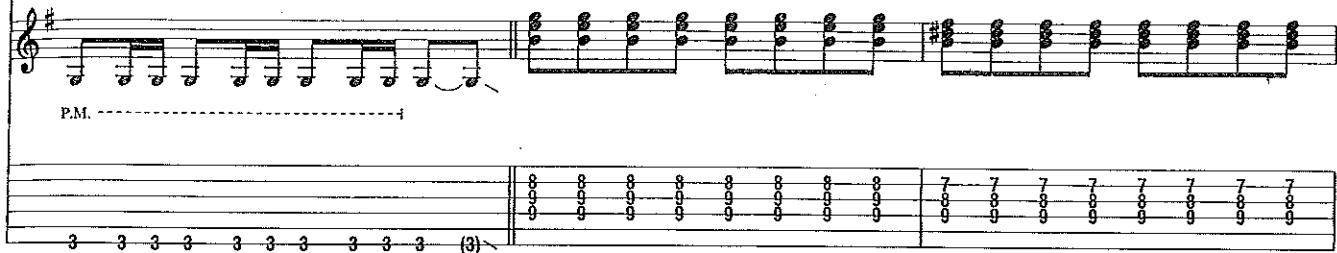
B/D#



Gtr. 2

Gtr. 1

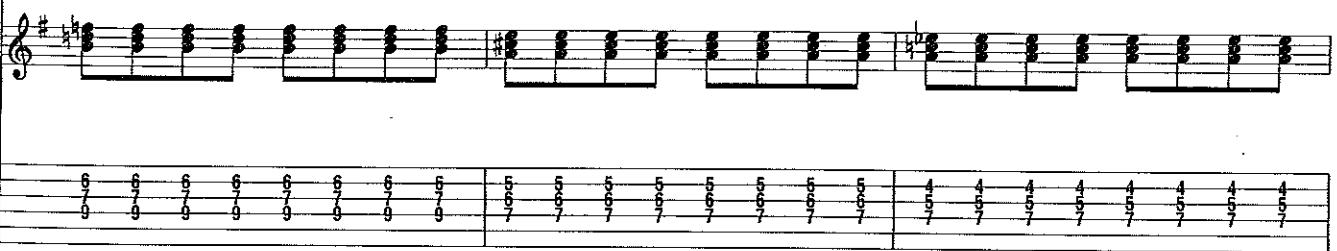
P.M. ----- 4



G7/D

A/C#

F7/C



To Coda 1 Φ

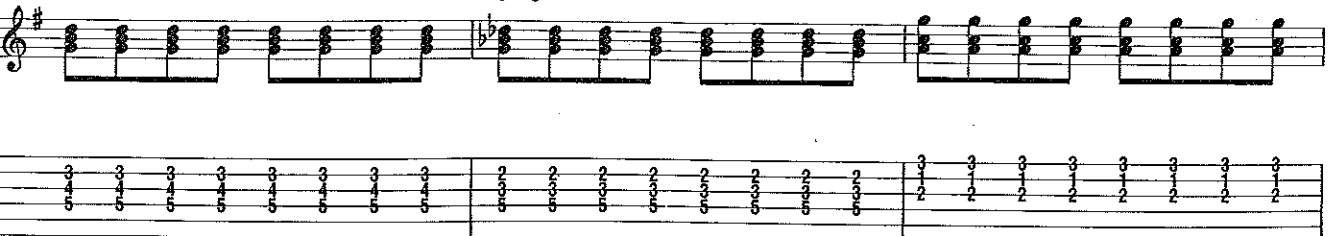
G/B

Eb7/Bb

D7sus4/A



Rhy. Fig. 4



D7

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Riff A (1 1/2 times)

G

C

A7 Cm

G C

Gtr. 2: w/ Fill 1

A7 Cm

Voc. Fig. 2

End Voc. Fig. 2

Oo. Ah. Oo. Ah. Woo.)

End Rhy. Fig. 4

The first system of music features a vocal line with the lyrics "Oo. Ah. Oo. Ah. Woo.)" and a guitar line with a rhythmic figure. The guitar line is marked with "End Rhy. Fig. 4".

Verse

Gtr. 1: w/ Rhy. Fig. 2

Em

D

C

Em

D

C

3. It's been a year... now and it's get - ting so much bet - ter. You came home with-out a

Gtr. 2

The verse section includes a vocal line with the lyrics "3. It's been a year... now and it's get - ting so much bet - ter. You came home with-out a" and a guitar line with a rhythmic figure. The guitar line is marked with "Gtr. 2".

word. _____

Though ev - 'ry - bod - y said, "You'll soon for - get _____ her."

The verse section includes a vocal line with the lyrics "word. _____" and "Though ev - 'ry - bod - y said, 'You'll soon for - get _____ her.'" and a guitar line with a rhythmic figure.

Bridge

Gtr. 2: w/ Riff B

C A/C# G/D

They could-n't see and they just did-n't un-der-stand. And look-ing in the mir-ror there were

D.S. al Coda 1

⊕ Coda 1

Gtr. 1: w/ Rhy. Fig. 4

E♭7/B♭

D7sus4/A

D7

D

fools at ei-ther hand.

(Oo. Ah. Oo. Ah. Oo. Ah. Oo. Ah. Oo. Ah. Oo. Ah.)

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Riff A (1 1/2 times)

G

C

A7

Cm

G

C

Gtr. 2: w/ Fill 1

A7

Cm

Woo.)

Verse

Gtr. 1: w/ Rhy. Fig. 2

Em

D

C

Em

D

C

4. How man-y days had I been wait-ing there to tell you? I real-ly can't be-lieve.

Gtr. 2

Em

D

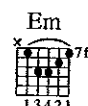
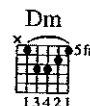
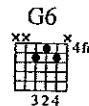
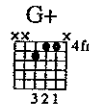
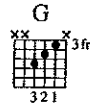
C

We're walk-ing out in-to the world to-night.

(15)

Strange Magic

Words and Music by Jeff Lynne



Intro

Moderately slow ♩ = 94

Rhy. Fig. 1

End Rhy. Fig. 1

***Gtr. 1**

G G+ G G+

Gtr. 2 (clean)

Riff A End Riff A

Gtr. 3 (clean)

Riff A1 End Riff A1

***Gtr. 4**

Rhy. Fig. 1A End Rhy. Fig. 1A

mp

w/ amp tremolo

TAB

*Elec. piano arr. for gtr.

Rhy. Fig. 2

End Rhy. Fig. 2

G G+ G6 G+

(cont. in notation)

TAB

Rhy. Fig. 2A

End Rhy. Fig. 2A

Verse

2nd time, Bkgd. Voc.: w/ Voc. Fill 1 (2 times) Gtrs. 2 & 3 tacet

*G Cm(maj7) G Cm(maj7)

1. You're _ sail - ing soft - ly _ through the sun, _ in a bro - ken _ stone age dawn. _
 2. You're _ walk - ing mead - ows _ in my mind. _ Mak - ing waves a - cross my time. _

**Gtr. 2

**2nd time tacet.

***Gtr. 3

***2nd time tacet.

Gtr. 4

Riff B

let ring

Gtr. 1

Rhy. Fig. 3

let ring

*Chord symbols reflect overall harmony.

Voc. Fill 1

(Ah, ah, _ ah, ah, ah.) _

2nd time, Bkgd. Voc.: w/ Voc. Fill 2

G G+ G6

You fly ——— Oh, no, ——— oh, so high, ——— I get a

Oh, no, ——— oh, no, ———

Gtr. 4

let ring ———— 4

End Riff B

3 0 3 0 3 0 3 0 4 0 4 0 4 0 4 0 5 0 5 0 5 0 5 0

Gtr. 1

let ring ———— 4

End Rhy. Fig. 3

3 4 5 3 4 5 3 4 5 4 5 4 5 4 5 4 5 5 4 5 4 5 4 5

(cont. in slashes)

Chorus

Dm Em Dm

Rhy. Fig. 5

Gtr. 4

w/ flanger

End Rhy. Fig. 5

strange ——— mag — ic. Oh, what a ———

Rhy. Fig. 4

Gtr. 1

6 6

Voc. Fill 2

(Ah, ah, — ah, ah, ah, — ah, ah, — ah, ah, ah, — ah, ah, — ah, ah.)

Gtr. 4: w/ Rhy. Fig. 5 (2 times)

Em Dm Em

strange — mag — ic. Oh, it's a — strantge — mag — ic. Got — a

End Rhy. Fig. 4

To Coda

Am7 D G Am7 D

strange — mag — ic. Got — a strange — mag —

Interlude

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A
Gtrs. 2 & 3: w/ Riffs A & A1

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A
Gtrs. 2 & 3: w/ Riffs A & A1

G Cm(maj7) Cm7 Cm6 Cm7 G Cm(maj7) Cm7 Cm6 Cm7

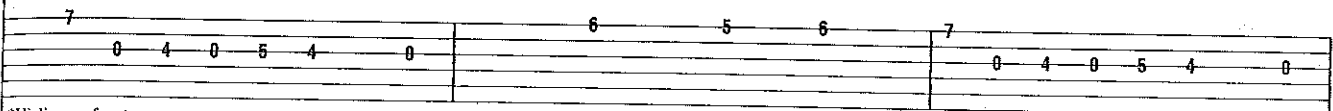
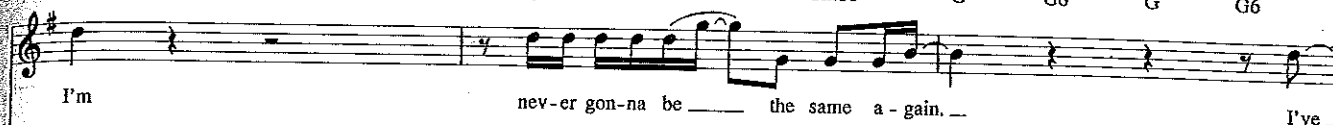
ic. 3. Oh,

Verse

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 4: w/ Riff B

G G6 G G6 Cm(maj7) Cm11 Cm6 Cm11 G G6 G G6



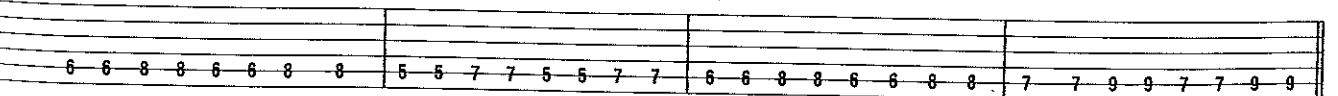
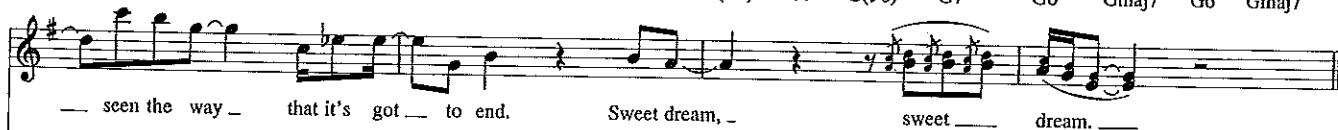
*Violins arr. for gtrs.



**String ensemble arr. for gtr.

D.S. al Coda

Cm(maj7) Cm11 Cm6 Cm11 G G6 G G6 G(b6) G7 G(b6) G7 G6 Gmaj7 G6 Gmaj7



⊕ Coda

Bridge

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A

G G+ G6 G+

ic. Female: (It's mag - ic. It's mag - ic. It's mag - ic.)

Gtr. 2 w/ amp tremolo

Gtr. 3 w/ amp tremolo

Gtr. 7

Chorus

Gtr. 1: w/ Rhy. Fig. 4

2nd & 3rd time, Bkgd. Voc.: w/ Voc. Fill 4

Gtrs. 2 & 3 tacet

Gtr. 4: w/ Rhy. Fig. 5 (3 times)

2nd & 3rd time, Bkgd. Voc.: w/ Voc. Fill 3 (3 times)

Dm Em Dm Em Dm

Strange — mag - ic. Oh, what a — strange — mag - ic. Oh, it's a —

Gtr. 7

Voc. Fill 3

(La, la, — la, la, la, la, la, — la, la, la, la, la, — la, la, la, la, — la, la.)

Voc. Fill 4

Female: (Strange — mag - ic.

Strange — mag - ic.)

1., 2.

Em Am7 D G

strange — mag — ic. Got — a strange — mag — ic.

Gtr. 7

Riff C

End Riff C

5 3 2 5 3 2 7 5 4 5 4 5 7 5 2 3 4 5 2 4 5 3 3 3 2 2 2 2

Gtr. 1

5 5 7 7 3 5 5 5 3 3 2 2 2 2

3.

Outro

Gtr. 7: w/ Riff C

Am7 D G

strange — mag — ic. Got — a strange — mag — ic. You know I got a

Gtr. 1

Rhy. Fig. 6

End Rhy. Fig. 6

5 5 7 7 3 5 5 5 3 3 2 2 2 2

Am7 D G Am7 D G Am7 D

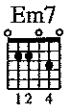
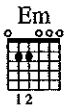
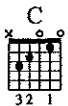
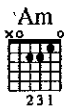
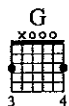
Begin fade

strange — mag — ic. Yeah, — I got a strange — mag — ic. Oo, —

Fade out

Sweet Talkin' Woman

Words and Music by Jeff Lynne



Intro

Moderately ♩ = 120

F. G Am F/A G/B C

*Gtr. 1
mp
w/ fingers
let ring throughout

TAB

Gtr. 2 (elec.)
mp
w/ clean tone

TAB

F G Am F G

Gtr. 1 tacet

Vocoder:
Sweet talk in' wom an, where did you go? —

Gtr. 3
(12-str. acous.)
mf
let ring throughout

TAB

Gtr. 2 tacet

C

1. I was

Verse

2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1

C

Am

search - in' (Search - in'.) on a one - way street. I was hop - in' (Hop - in'.) for a
(Walk - in'.) Man - y days go by. I was think - in' (Think - in'.) 'bout the
liv - in' (Liv - in'.) on a dead end street. I've been ask - in' (Kind - ly.) ev - ry -

Voc. Fig. 1

(Duh dup, duh dup, duh dup, duh dup, duh dup.)

Gtr. 2 tacet

F Em A

chance to meet. I was wait-in' for the op-er-a-tor on the line.
lone-ly nights. Com-mu-ni-ca-tion break-down all a-round.
bod-y I meet. In-suf-fi-cient da-ta com-in' through.

Pre-Chorus

2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 2

Dm Em Dm Em

(She's gone so long.) What can I do? (Where could she be?) No, no, no.

Gtr. 3

(cont. in slash)

Voc. Fig. 2

(Hey, hey, hey, hey, hey, hey, hey, hey.)
(Duh dup, duh dup, duh dup, duh dup, duh dup, duh dup.)

F G Am F G
 Gtr. 3

Don't know what I'm gon - na do, I got - ta get back to you.

Gtr. 2

C G Chorus C
 Rhy. Fig. 1A

You got - ta slow down, (Slow down.)

Rhy. Fig. 1

Am Em F Em7 F G End Rhy. Fig. 1A

sweet talk - in' wom - an. (Slow down.) You got me run - nin', (Run, run.) you got me search - in'.

End Rhy. Fig. 1

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
 C Am Em F Em7 F G

Hold on, (Hold on.) sweet talk - in' lov - er. (Hold on.) It's so sad if that's the way it's o - ver.

1.

F G Am F G

Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 3

Vocoder:
Sweet talk - in' wom - an. 2. I was...

Gr. 2 Riff A End Riff A

2.

Gtrs. 2 & 3: w/ Riff A & Rhy. Fig. 2

F G Am

Vocoder:
Sweet talk - in' wom - an. 3. I've been

3.

F G Am

Gr. 1 tacet

Gr. 3

Sweet talk - in' wom - an.

Gr. 1

Gr. 2

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

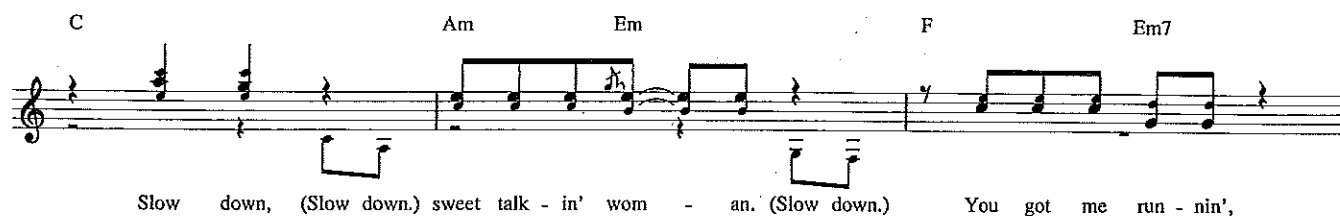
C Am Em F Em7 F G

Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.) You got me run-nin', you got me search - in'. (Do, do.)

C Am Em F Em7 F G

Hold on, (Hold on.) sweet talk - in' lov - er. (Hold on.) It's so sad if that's the way it's o - ver. (Do, do.)

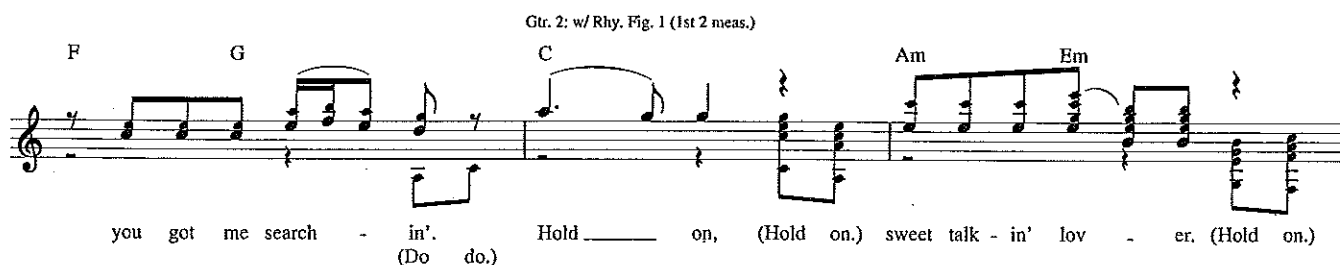
C Am Em F Em7



Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.) You got me run - nin',

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

F G C Am Em

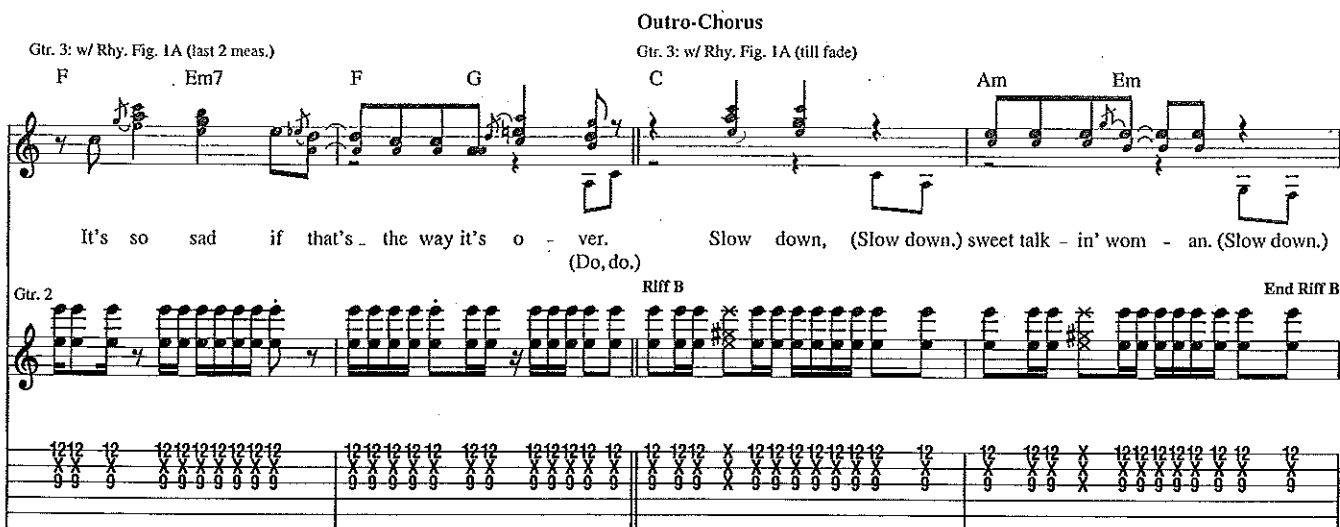


you got me search - in'. (Do do.) Hold _____ on, (Hold on.) sweet talk - in' lov - er. (Hold on.)

Outro-Chorus

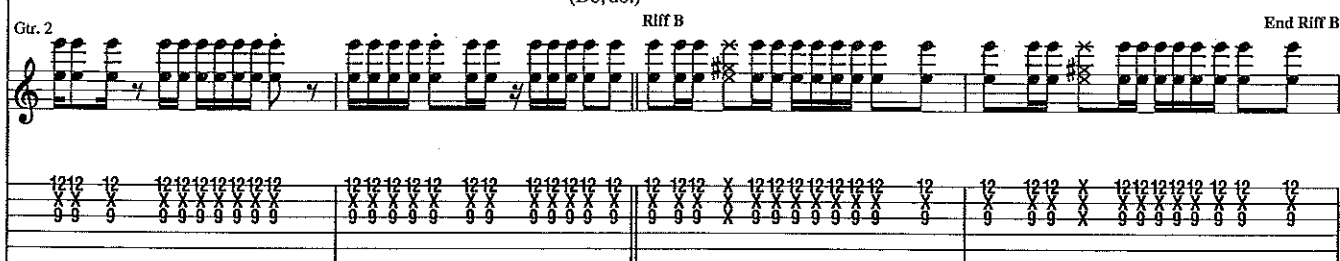
Gtr. 3: w/ Rhy. Fig. 1A (last 2 meas.) Gtr. 3: w/ Rhy. Fig. 1A (till fade)

F Em7 F G C Am Em



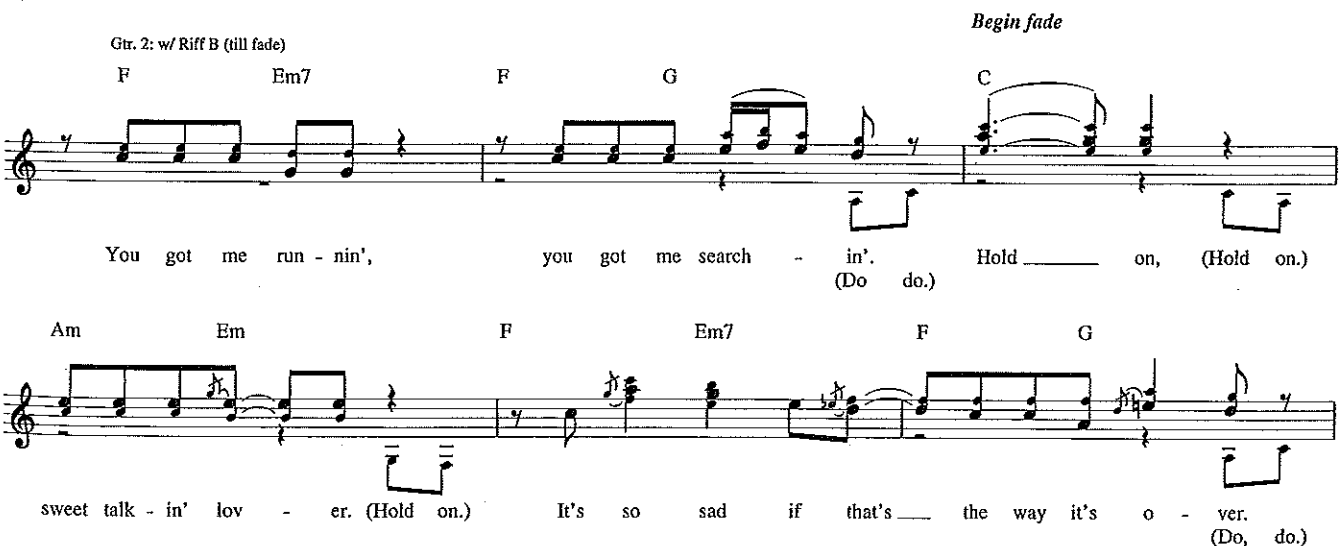
It's so sad if that's - the way it's o - ver. (Do, do.) Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.)

Gtr. 2 Riff B End Riff B



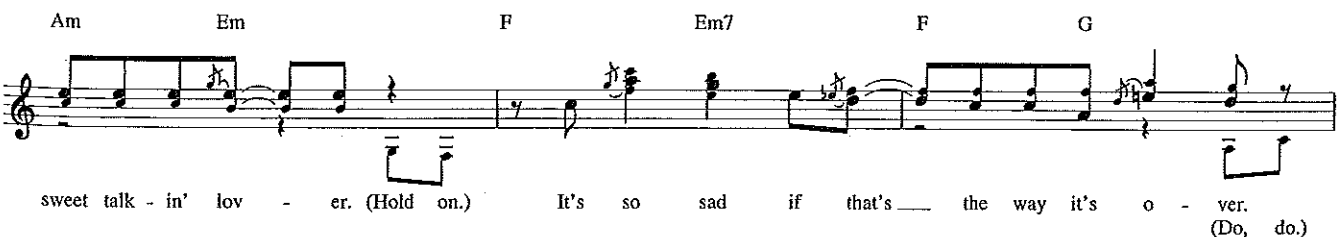
Gtr. 2: w/ Riff B (till fade) Begin fade

F Em7 F G C



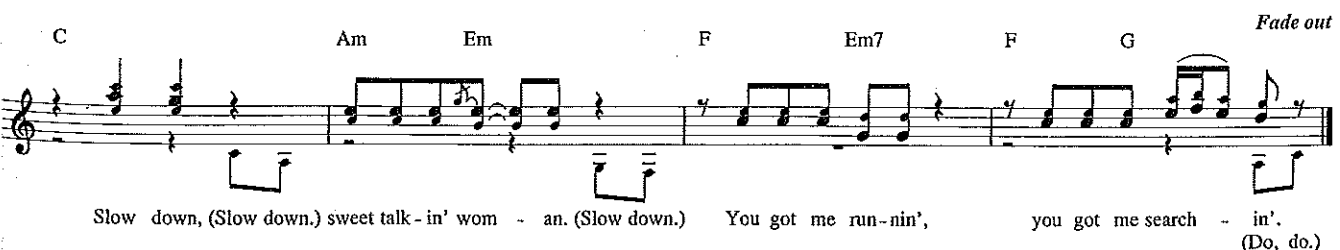
You got me run - nin', you got me search - in'. (Do do.) Hold _____ on, (Hold on.)

Am Em F Em7 F G



sweet talk - in' lov - er. (Hold on.) It's so sad if that's - the way it's o - ver. (Do, do.)

C Am Em F Em7 F G Fade out



Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.) You got me run - nin', you got me search - in'. (Do, do.)

Turn to Stone

Words and Music by Jeff Lynne

Intro

Moderate Shuffle $\text{♩} = 142$ ($\text{♩} = \text{♩} \text{♩}$)

Fade In

Gtr. 1 (12-str. acous.) E

let ring throughout

TAB

Verse

E

1. The cit - y streets — are emp - ty — now. — (The lights don't shine —
 2. The dy - ing em - bers of — a — night — (A fire that slow -
 3. The danc - ing shad - ows on — the — wall — (The two - step in —

Rhy. Fig. 1

mf

F#m

— no more.) And so — the songs — are way — down — low. —
 — ly fades — 'til dawn.) — still glow up - on — the wall — so — bright. —
 — the hall.) — are all — I see — since you've — been — gone. —

Am B

Turn - in' (Turn - in', turn turn - in', in' turn - in'.)

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

E F#

A sound that flows in to my mind (The ech-oes of the day - light.)
 The tired streets that hide a way (From here to ev - 'ry - where they go.)
 Through all I sit here and I wait. (I turn to stone, I turn to stone.)

F#m Am B

of ev - 'ry - thing that is a live.
 roll past my door in to the day.
 You will re - turn a - gain some - day (In my blue
 to my blue

To Coda ⊕

E

world.)
 world.

Gtr. 1

Chorus

Gtr. 1 tacet

*C#m7

G#m7

F#m7

turn ___ to stone when you are gone, I turn ___ to stone.

Gtr. 2 (elec.)

mp w/ clean tone & heavy reverb

P.M. throughout

4 4 4 4 4 4 4 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 0

*Chord symbols reflect overall harmony.

G#m7

A

C#m7

G#m7

Turn ___ to stone when you're com - in' home, I can't _

2 2 4 4 0 0 1 2 3 4 4 4 4 4 4 4 2 4 4 4 4 4 4 4 4

[1.]

F#m7

G#m7

A

B

___ go on.

2 2 2 2 2 2 2 0 2 2 4 4 0 0 0 1 2

Gr. 2 tacet

F D7 F

you com-in' home if I'm turn-ing to stone? You been gone for so long and I can't car-ry on. Yes, I'm turn-ing, I'm turn-ing, I'm turn-ing to stone.

Interlude

D.S. al Coda

E
Rhy. Fig. 2

Gtr. 1

3 3 3 3 3 3 3 3

End Rhy. Fig. 2

Coda

Chorus

Gtr. 2: w/ Riff B (3 times)

C#m7 G#m7 F#m7

turn to stone when you are gone, I turn to stone.

G#m7 A B C#m7 G#m7

Turn to stone when you're com - in' home, I can't

1.

F#m7 G#m7 A B C#m7 G#m7

go on. Turn to stone when you are gone, I turn

2.

F#m7 G#m7 A B E

to stone.

C#m7 G#m7 F#m7 G#m7 A B

to stone when you are gone, I turn to stone.

Outro

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

Gtr. 2: w/ Riff A

E

Play 8 times & fade

Xanadu

Words and Music by Jeff Lynne

Capo II

Intro

Moderately ♩ = 127

(Synth.)

Gtr. 1 (12-str. acous.)

f let ring throughout

TAB

F#
*(E)

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chord. Capoed fret is "0" in tab.

Verse

B (A) Bm (Am) F# (E)

Olivia Newton-John 1. A place — where no-bod-y dared — to go, —
the ech-oes of long — a - go, —

Rhy. Fig. 1

A# (G#) A#7 (G#7) D#m (C#m) D#m7 (C#m7)

the love that we came — to know, — they call — it }
you need - ed the world — to know — they are — in }

C⁷
(A⁷)

G⁷m
(F⁷m)

C⁷
(B)

Xan - a - du. And now, —
The dream —

(The tears you've cried they're real - ly mine.) —
(We love to cry, the dream is mine.) —

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

F⁷
(E)

B
(A)

Bm
(Am)

F⁷
(E)

A⁷
(G⁷)

A⁷7
(G⁷7)

D⁷m
(C⁷m)

o - pen your eyes — and see — what we have made — is real. —
that came through a mil - lion years, that lived on through all — the tears. —

To Coda 1

D⁷m7
(C⁷m7)

C⁷
(A⁷)

G⁷m
(F⁷m)

C⁷
(B)

We are — in Xan - a - du. — (We're trail - in' you they of - fer you.) —
it came — to Xan - a - du. — (The dream - in' you do well they all are for you.)

Pre-Chorus

F⁷
(E)

A⁷m
(G⁷m)

B
(A)

Bm
(Am)

A mil - lion lights — are — danc - ing and there you are, — a

Gtr. 1

F# (E) A#m (G#m)

shoot - ing, ____ star. ____ An ev - er - last - ing ____ world ____ and you're

B (A) Bm (Am)

here with me ____ e - ter - nal - ly. ____

§ § Chorus

F# (E) G# (F#)

Xan - a - du, Xan - a - du. (Now we are

Rhy. Fig. 2 End Rhy. Fig. 2

Bm (Am) C# (B) B (A) F# (E) D (C) E (D)

here In Xan - a - du. Xan - a - du.)

Gr. 1: w/ Rhy. Fig. 2

F# (E) G# (F#)

Xan - a - du, Xan - a - du. (Now we are

To Coda 2

Bm (Am) C# (B) *B F#/A# C#/G#

here.) In Xan - a - du. Xan - a - du, your ne - on lights, will shine.

Gr. 1

*Chord symbols reflect overall harmony.

C# / E# C# (B) F# (E)

For you, Xan - a - du. 2. The love,

p *f*

⊕ Coda 1

Pre-Chorus

F# (E) A#m (G#m) B (A) Bm (Am)

A mil-lion lights — are — danc - ing and there you are, — a shoot-ing — star. —

Gtr. 1

D.S.S. al Coda 2

F# (E) A#m (G#m) B (A) Bm (Am)

An ev - er - last - ing — world — and you're here with me — e - ter - nal - ly. —

⊕ Coda 2

F# (E) G#7 (F#7) Bm (Am) C# (B)

Now that I'm here, — now that you're near — in Xan - a - du. —

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3

F# (E) G#7 (F#7) Bm (Am)

Now that I'm here, now that you're near in

F#/C# (E/B) A#m (G#m) C# (B)

Xan a du,

Gtr. 1

D (C) Bm (Am)

Xan a du,

F# (E) Dmaj7 (Cmaj7)

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



Can't Get It out of My Head

Don't Bring Me Down

Evil Woman

Four Little Diamonds

Hold on Tight

Livin' Thing

Mr. Blue Sky

Rock 'n' Roll Is King

Shine a Little Love

Strange Magic

Sweet Talkin' Woman

Turn to Stone

Xanadu

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